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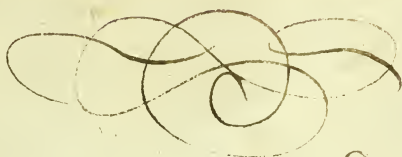




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THE  
Compleat Tutor  
For the

VIOLIN

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To which are Added

*A Choice Collection of the most Celebrated  
Italian English and Scotch Tunes*

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# THE Compleat Tutor for the VIOLIN

The first thing to be learnt is the Scale of the Gamut, as it is here subjoynd.

The Fourth or biggest String } (3<sup>d</sup> String) (2<sup>d</sup> String) { The First or Treble String

| Finger | Name     | Finger | Name     | Finger | Name     | Finger | Name            |
|--------|----------|--------|----------|--------|----------|--------|-----------------|
| 0      | Gfolreut | 0      | Dlafolre | 0      | Alamire  | 0      | Fla             |
| 1      | Alamire  | 1      | Elami    | 1      | Bfabemi  | 1      | Ffaut in alt    |
| 2      | Bfabemi  | 2      | Ffaut    | 2      | Cfolfaut | 2      | Gfolreut in alt |
| 3      | Cfolfaut | 3      | Gfolreut | 3      | Dlafol   | 3      | Alamire in alt  |
|        |          |        |          |        |          | 4      | Bfabemi in alt  |

Next it will be requisite for the Learner to get these Names by heart, having a particular regard to every Line and Space, as also to the respective Notes that are on them, that he may be able to know and tell their proper Names readily, whenever he shall see them in any Place or Lesson whatsoever.

The

The next thing which is to be learnt is the Method of tuning the Violin, which must be by Fifths, thus, the Fourth or biggest String open will be Gamut or rather Gsolreut, the Third String open Dsolre, the Second String open Alamire, and the First or Treble String open will be Flami, Example.

But if you cannot put your Violin in tune by the help of the former Direction, do it thus, measure out the Seventh Line (from the Nut) which is drawn across the Strings in the ensuing Example, and draw with a little Ink, a line over the Fingerboard, at the same distance from the Nut as that Line having done thus, screw up the Treble String to as high a Pitch as it can moderately bear, then put your little finger on the aforementioned Mark on the Second String, and cause that to give the same sound as the Treble String doth when 'tis open after-ward put your little finger on the same Mark on the Third String, cause that to have the same sound as the Second String when open, and lastly observe the same Method in tuning the Fourth.



Directions how to play off the several Notes marked in the Scale of the Gamut.

Hold the Violin with your left hand about half an Inch from the bottom of its head, which is generally termed the Nut, and let it lie between the Root of your Thumb, and that of your fore-finger, then you may proceed to the playing off all the Notes specified in the Scale of the Gamut, to which purpose it ought to be observ'd that there are four Notes appertaining to the Fourth or biggest String. (Viz) Gsolreut, Alamire, Bfabemi, and Csolfaut. Now Gsolreut is to be play'd open, Alamire must be stopt with the fore-finger of your left hand almost at the distance of an Inch from the Nut, Bfabemi with your second finger about half an Inch from the first, and Csolfaut with your third finger close to your second.

The third String hath in like manner four Notes which are these (Viz) Dlasolre, Flami, Ffaut, and Gsolreut. (on which last the Cliff is commonly placed on) Dsolre is

struck



struck open. Elami is to be stopt with your fore finger about an Inch from the Nut. Ffaut with your second finger close to the first, and Gfolreut with your third finger three quarters of an Inch from the second.

The second String hath also four Notes (Viz) Alamire, Bfabemi, Cfolfaut, and Dlafol. now Alamire must be struck open. Bfabemi is to be stopt with your fore finger about an Inch from the Nut. Cfolfaut with your second finger close to the first, and Dlafol with your third finger about three quarters of an Inch from the second.

The first or Treble String hath five Notes usually appropriated thereto. which are these (Viz) Elami, Ffaut, Gfolreut, Alamire, and Bfabemi. strick Elami open. stop Ffaut with your fore-finger very near the Nut. Gfolreut with your second finger about three quarters of an Inch from the first. Alamire with your third finger at the same Distance from the second. Lastly you must stop Bfabemi with your little finger half an Inch from the first.

It will be necessary likewise to take notice that all the Notes on the First or Treble String excepting Elami are termed in Alt for distinction sake, and that the first Note of every String must be drawn with a down Bow.

#### Of Flats and Sharps.

Whereas the greater Part of the Notes in the Gamut are divided by half Notes commonly call'd Flats and Sharps, the former whereof are mark'd thus (b) the other thus (x) there is another mark that you will often meet with call'd a Natural which is mark'd thus (q) and signifies the taking off the Flat or Sharp, and causing the Note to have its natural Tone.

It may not be amiss to subjoyn the whole Scale of the Gamut ascending wherein all these half Notes are delineated and at the same time to shew with what fingers they are to be stopt. Where the Cypher (o) is set underneath any Note, it signifies that such a Note must be play'd



play'd open. the figure (1) is the first finger. the figure (2) is the second finger. the figure (3) is the third finger. but wherefoever you find a figure plac'd under a Note, and the same finger under the next. it denotes that the same finger must be stopt about half an Inch farther than it was before.

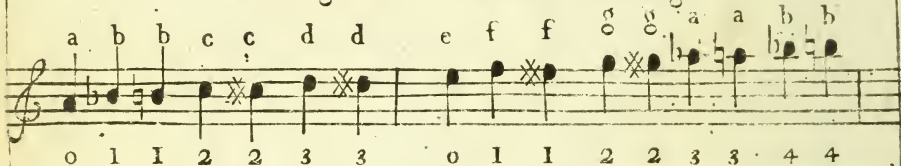
## Fourth String.

## Third String.



## Second String.

## First String.



If you cannot readily attain to stop in tune, you may then have recourse to the ensuing example, where in the Strings of the Violin are represented and divided into several Frets.

## Example of the Time.

## Common Time.

Semibreve

Minums

Crotchets

Quavers

Semi-quavers



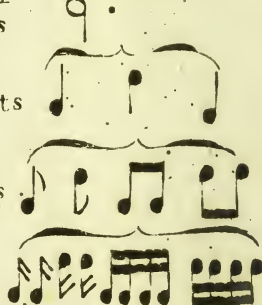
## Triple Time.

Minums

Crotchets


Quavers

Semi-quavers



There are two Sorts of Time (Viz) Common and Triple. Common Time is mark'd thus (C) and must be play'd slow or thus (♩) which

which shews a faster motion, and thus (♩) to denote a brisk movement, Triple Time is mark'd thus (3) to signify a grave movement, or thus (4) which mark is usually prefixt to slow Airs, or thus (3) which mark serves for Minnets or light tunes, or thus (8) which last mark is generally set before Jiggs and Paspes, a Semibreve is the length of two Minums, 4 Crotchets, 8 Quavers, and 16 Semiquavers, and ought to be held as long as you can distinctly tell 1. 2. 3. 4. therefore according to the mark set at the beginning of any Lesson, whether it be slow or quick, you must alter the telling of these Numbers slower or faster.

Triple Time is multiplied by three, and consists of one prickt Minum, 3 Crotchets, 6 Quavers, and 12 Semiquavers in a Bar. A Bar is a line drawn across the five lines of the Scale as in the Example. A double Bar is set as occasion serves, to shew that the Strain ends there and must be play'd twice over. a Repeat is mark'd thus; S: and signifies that such a part of a Song or Lesson must be sung, or play'd over again from that Note whereon it is plac'd, further more in most Lessons you'll find a Dot or prick on the side of a Note, which signifies that such a Note whereto this Dot is fix'd must be held half as long again as the time of the Note it self, whether it be Semibreve, or Minum, Crotchet or Quaver. As for the Tails of Notes they may be turned upwards or downwards, provided the heads be made full and fixt in their proper places, there are also as many Rests or marks of silence as there are Notes, as for Example, and when you meet with any of these you are to cease playing according to their lengths. A Pause is mark'd thus, ♭ and shews that the Note on which it is plac'd must be held out beyond its common length, and is often plac'd on the last Note of a Lesson, there remains now the explaining certain marks which are usually set at the beginning and end of the Staves, the first where of is that of the Cliff mark'd thus,  the other is that of a Direct, and is mark'd thus, w and serves to shew the place of the first Note in the next Stave. some other Notes are also inserted in most Lessons. (Viz) Flats and Sharps, that have been already described in the preceeding Example, therefore I shall

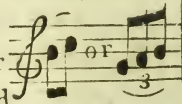
only

only add here that the Flats are used for Elami, Bfabemi, and Alamire, and if one or more of these Flats be plac'd next the Cliff, it ought to be understood that all the Notes on that Line or in those spaces where they stand must be play'd Flat throughout the Lesson, unless you meet with a Natural or Sharp prefixt to any of them, shewing that that particular Note, must be play'd Natural or Sharp, the Sharps are generally applied to Ffaut, Csolfaut, and Gsolreut. so that all the Notes found in those places are to be play'd Sharp, unless a Flat or Natural any where intervenes.

#### Of the usual Graces.

The first is call'd a Beat, and is mark'd thus, (+) it proceeds from the Note below that Note on which it is made, and must be heard a little before the Note is drawn with the Bow, as for Example, in playing Bfabemi you must first touch Alamire, open and then beat down Bfabemi with your fore finger.

A Shake is mark'd thus, (S) and comes from the next Note above, thus when you shake Ffaut the grace is taken from Gsolreut, which you must strike a little, and then shake it off, but be sure to let the proper Note be heard at last. A diminutive Note is mark'd thus, ♪ or thus, ≡ and must be express'd to sweeten or grace the Note following without being reckon'd into <sup>e</sup> Time.

There is another grace call'd a Slur and mark'd thus, ~ which is sometimes set over two, three, or  more Notes, to shew that all the Notes comprehend-  
ed within it, must be drawn with one Bow as it appears from the Example, moreover you will sometimes find a figure of three plac'd on three of such Notes, which signifies that any three Notes, where on it is plac'd are to be play'd in the same time as if there were but two of such Notes.

#### The method of Bowing in Common Time.

It is difficult to lay down any certain Rules for the use of the Bow, by reason the direction of divers Masters, and the methods of Practioners are very different, Nevertheless it may not be improper to exhibit some remarkable observations on this Subject.

At



At the beginning of many Lessons you will find an odd Note, excluded from the others by the first Bar, which must be struck with an up Bow, the next within the Bar is to be drawn with a down Bow, and when ever an equal Number of Notes are comprised within the same Bar, draw one Bow down, the other up continually. But if any odd Numbers are found therein; then tis requisite that some two of them be play'd with two down or two up Bows both together, as you may more plainly apprehend from the ensuing Example. where the Letter (u) is set over those Notes which require an up Bow, and (d) over those which require a down Bow.

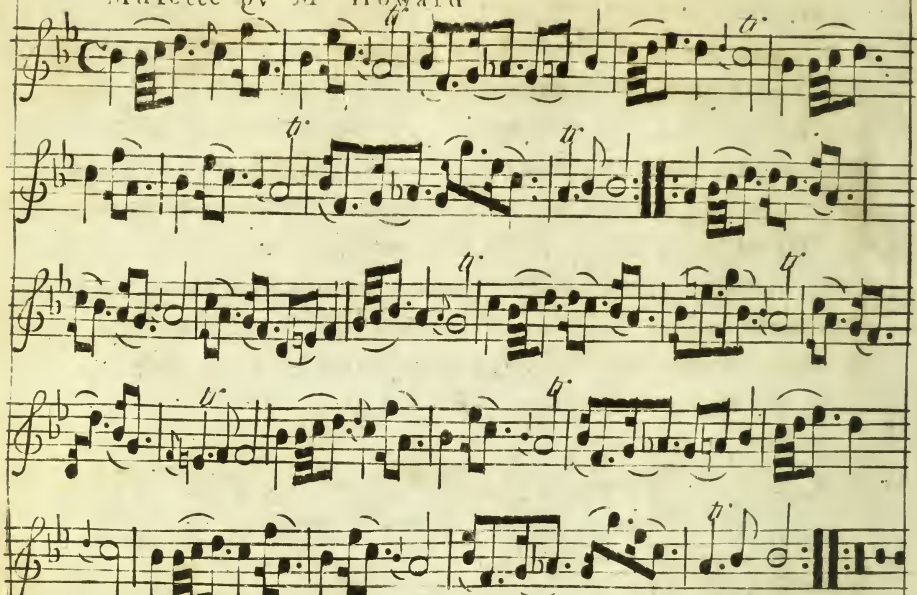


### The method of Bowing in Triple Time.

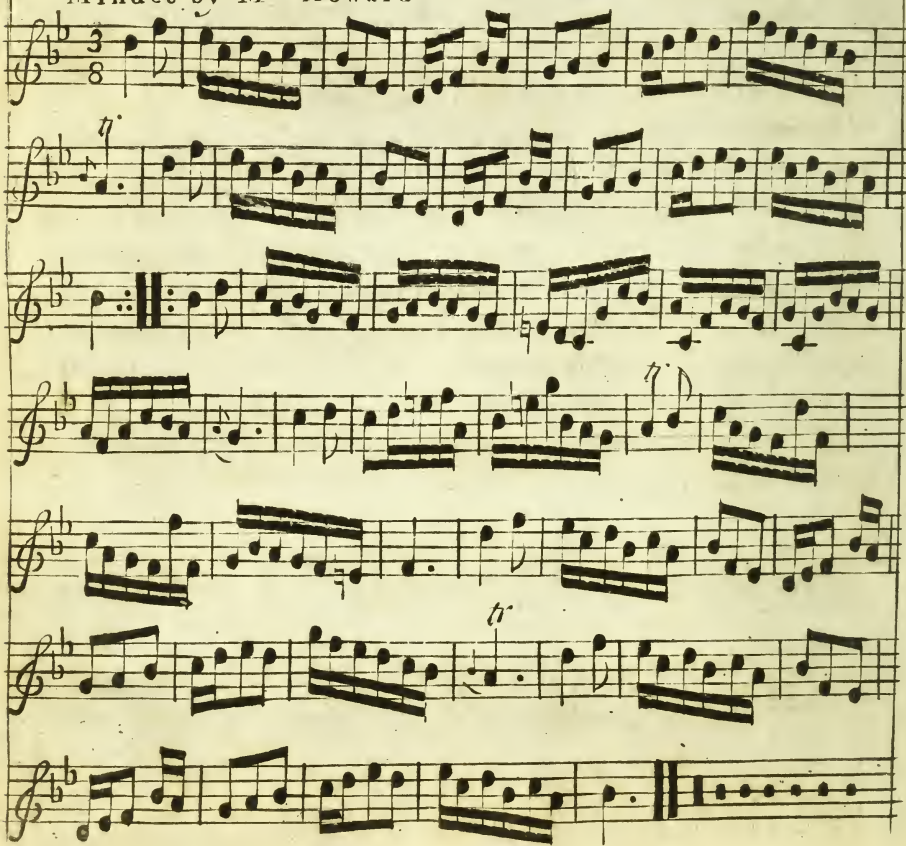
When three Minims are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the Second with an up Bow, and the third with a down Bow, but you will soon perceive the first Direction to be the best. When three Crotchets are found in a Bar, and four Quavers in the next, then strike the first Crotchet with a down Bow, and the other two with up Bows, to the end that you may the more conveniently begin the four Quavers in the next Bar drawing your Bow downward.



## Musette by Mr Howard



## Minuet by Mr Howard





# Barbarin's Minuet

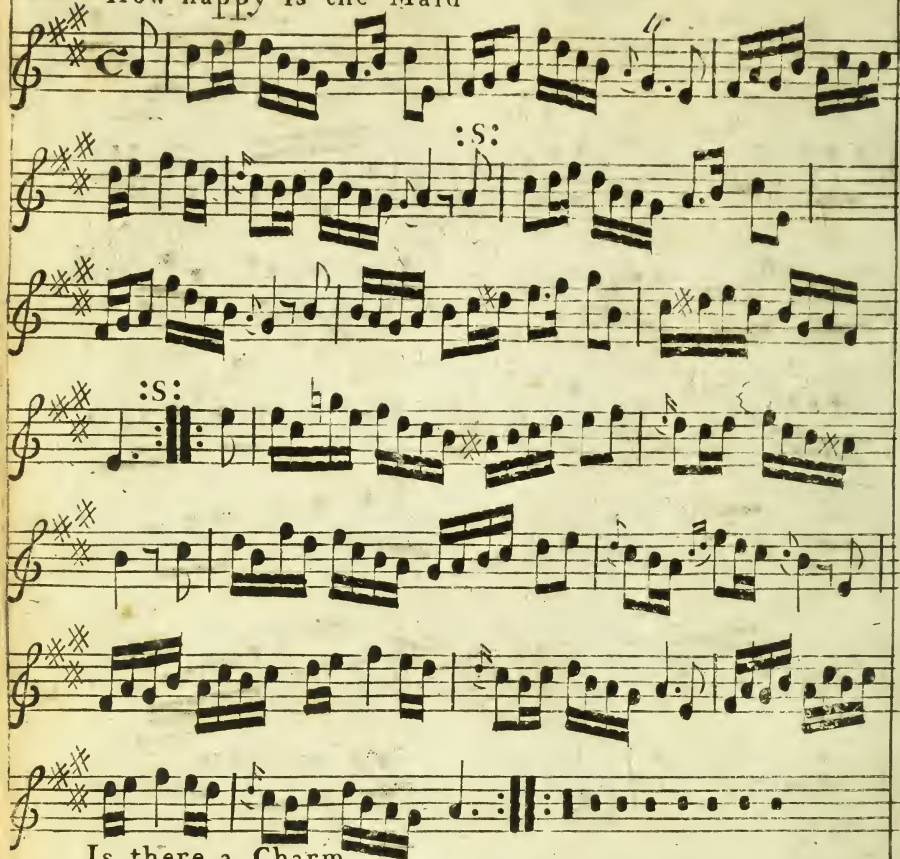
9

Musical score for Barbarin's Minuet, measures 1-12. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The melody is characterized by rapid sixteenth-note passages and triplet figures. Measure 12 ends with a double bar line and repeat dots. Measure 13 begins with a repeat sign and continues the melodic pattern.

My Blifs too long

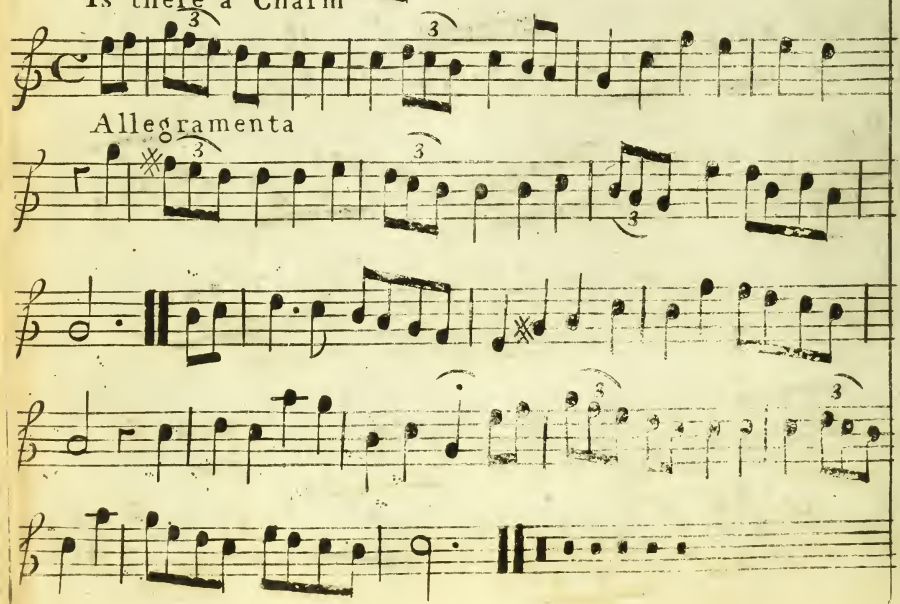
Musical score for Barbarin's Minuet, measures 13-18. The score continues in the same key and time signature. Measures 13-14 include the lyrics "My Blifs too long" and "Sy". Measures 15-16 include the lyrics "So". Measure 17 includes the lyrics "ti". Measure 18 ends with a double bar line and repeat dots. Measure 19 begins with a repeat sign and continues the melodic pattern.

10 How happy is the Maid



Is there a Charm

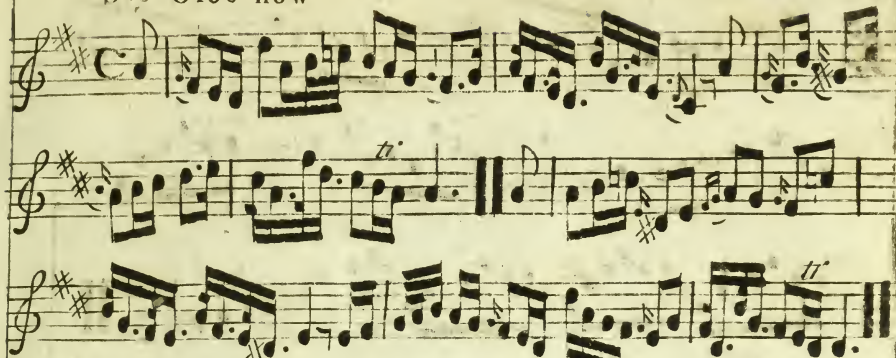
*Allegrementa*



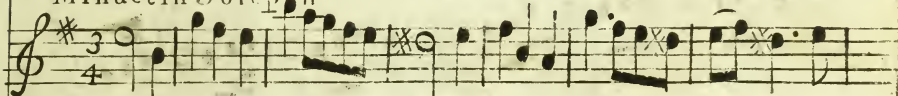


See Cloe how

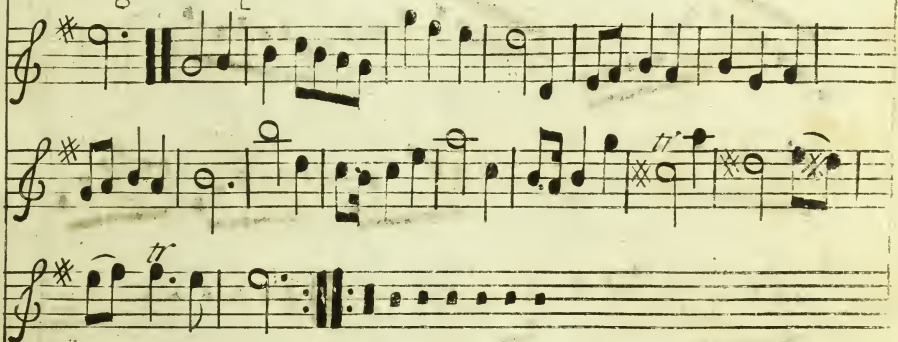
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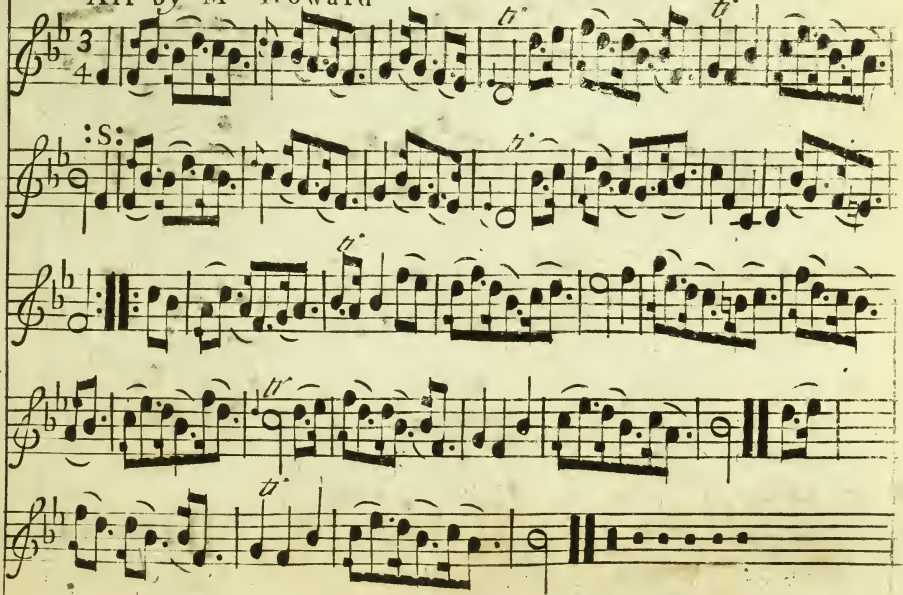
Minuetin Joseph



Larghetto e piano



Air by Mr Howard



12 Minuet by Martini

This is a handwritten musical score for a Minuet by Giovanni Battista Martini. The score is written on 12 staves, organized into two systems of six staves each. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, notes, rests, trills (tr), and slurs. The first system (staves 1-6) begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second system (staves 7-12) also begins with a treble clef and a key signature of one sharp, but the time signature changes to 3/4. The score concludes with a double bar line and repeat dots on the final staff.



## Minuet in Sampson

Minuet in G major, BWV 581, by Johann Sebastian Bach. The score is for a single melodic line on a treble clef, 3/8 time signature. It features various ornaments (trills, mordents, grace notes) and dynamic markings (Pia., For.). The piece concludes with a double bar line and a repeat sign.



14 On her Face

This is a handwritten musical score for a piece titled "On her Face", numbered 14. The score is written on 12 staves, organized into three systems of four staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like "So" and "Sy". The second system continues the piece with similar notation and markings. The third system concludes the piece with a key signature change to one flat (Bb) and a time signature change to 3/4, with the tempo marked "Largo". The handwriting is in dark ink on aged, slightly yellowed paper.

Allegro

Sy So

Sy

So

Sy

So

Sy

So

Sy

So

Sy

Largo

## Jigg

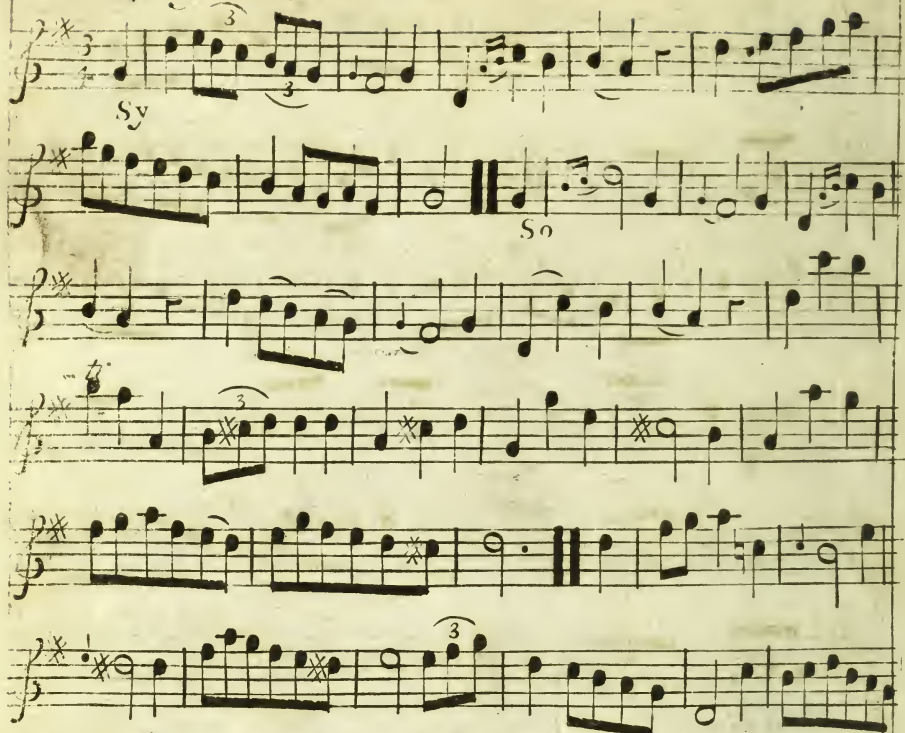


## Minuet

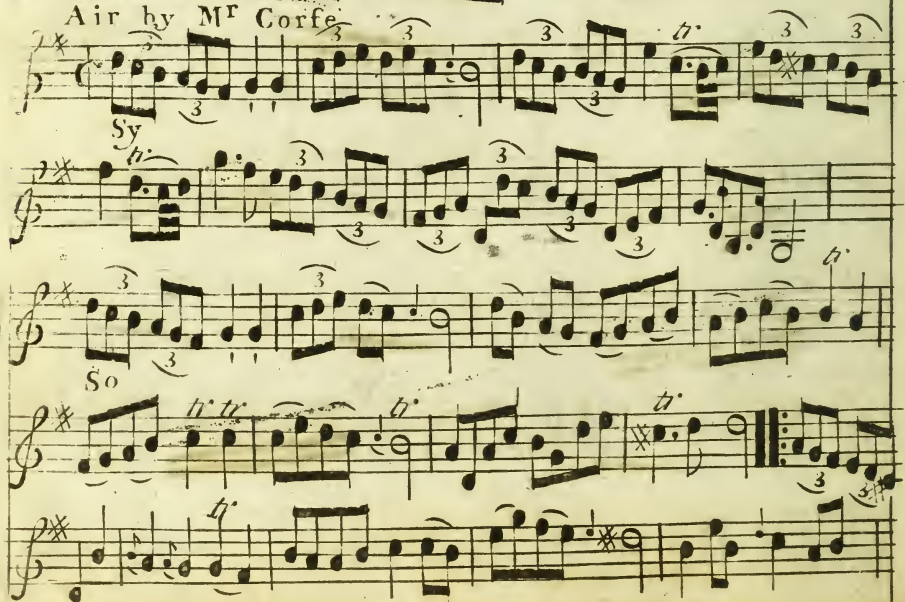




16 Air by Arne



Air by Mr Corfe





Handwritten musical score for a Jigg, page 17. The score is written on 12 staves in G major (one sharp) and 8/8 time. The first four staves contain a melodic line with many triplets and a repeat sign at the end of the fourth staff. The fifth staff is labeled "Jigg" and begins the main dance tune. The following staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes, and repeat signs. The piece concludes with a final repeat sign on the twelfth staff.

A handwritten musical score on aged paper, featuring twelve staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is divided into sections by repeat signs and includes dynamic markings like *Affettuoso*. The lyrics "Sy" and "So" are written below the first and third staves, respectively. The piece concludes with a double bar line on the eleventh staff.

Sy

So

*Affettuoso*

Sy

Sy

So

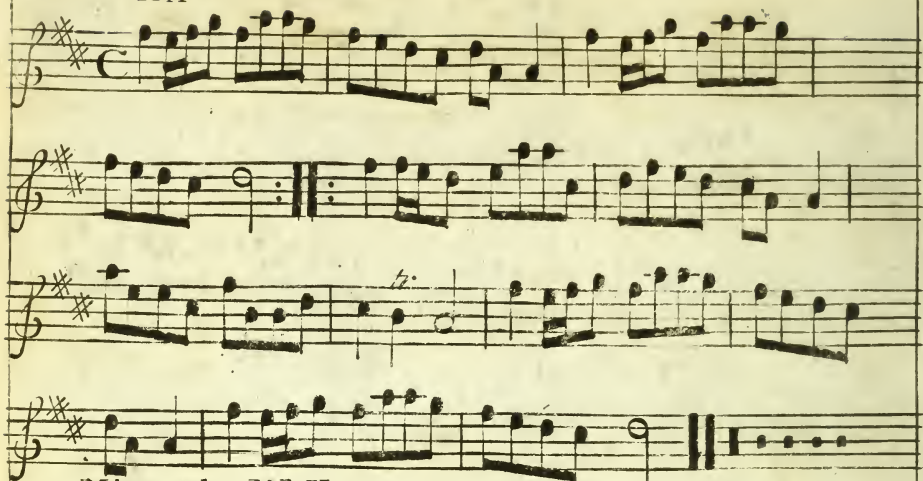


The first system consists of five staves of music in G major (one sharp). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several trills marked with 'tr' above the notes. The system concludes with a double bar line followed by a series of dotted lines, indicating a continuation or a specific ending.

Minuet

The second system, titled 'Minuet', begins with a 3/4 time signature. It consists of seven staves of music in G major. The notation is more rhythmic and melodic than the first system, with frequent eighth and sixteenth notes. It includes trills and various rests. The system ends with a double bar line and a final cadence.





## Minuet by Mr Handel



## Minuet

21

A handwritten musical score for a Minuet, page 21. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and repeat signs. The handwriting is in dark ink on aged paper. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The score concludes with a double bar line and a repeat sign.



22. Dead March in Saul

This image shows a handwritten musical score for a piece titled "22. Dead March in Saul". The score is written on ten staves, arranged in five pairs. Each staff begins with a treble clef and a common time signature (C). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The music is characterized by a somber and dramatic tone, typical of a "Dead March".

The score includes several key musical elements:

- Staff 1:** Begins with a treble clef and a common time signature. The melody starts with a series of eighth notes, followed by a half note and a quarter note.
- Staff 2:** Continues the melody with a series of eighth notes, followed by a half note and a quarter note.
- Staff 3:** Features a series of eighth notes, followed by a half note and a quarter note.
- Staff 4:** Continues the melody with a series of eighth notes, followed by a half note and a quarter note.
- Staff 5:** Features a series of eighth notes, followed by a half note and a quarter note.
- Staff 6:** Continues the melody with a series of eighth notes, followed by a half note and a quarter note.
- Staff 7:** Features a series of eighth notes, followed by a half note and a quarter note.
- Staff 8:** Continues the melody with a series of eighth notes, followed by a half note and a quarter note.
- Staff 9:** Features a series of eighth notes, followed by a half note and a quarter note.
- Staff 10:** Continues the melody with a series of eighth notes, followed by a half note and a quarter note.

The score is written in a clear, legible hand, with various musical symbols and notation used throughout. The overall structure of the piece is a single melodic line, with no accompaniment shown.



Minuet by Sign<sup>r</sup> Haffse

Andante

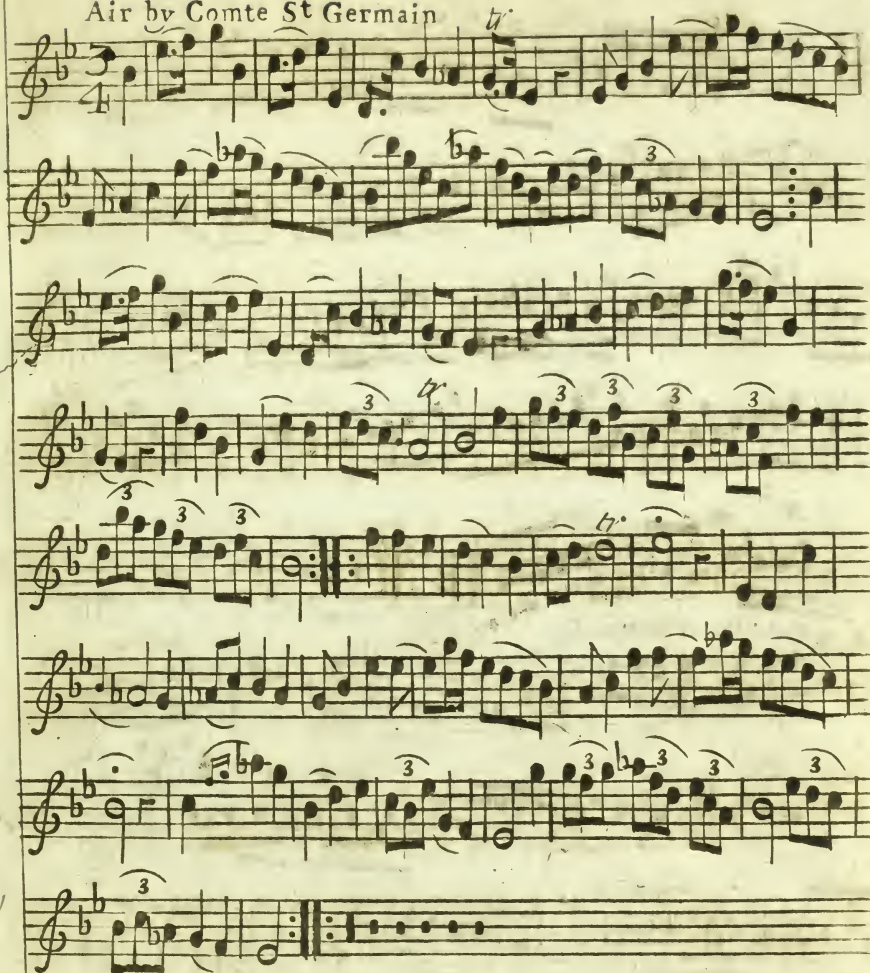
Handwritten musical score for a Minuet by Signor Haffse, marked Andante. The score is written on 12 staves, organized into six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like 'li' (lento) and '3' (triple). The piece concludes with a double bar line and a final cadence.

A handwritten musical score on aged paper, featuring 14 staves of music. The piece is titled "Air" and is marked with the number "24" in the top left corner. The notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a fluid, cursive style. The second staff continues the melody. The third staff has the word "Pia" written below it. The fourth staff has the word "For" written below it. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The eleventh staff continues the melody. The twelfth staff continues the melody. The thirteenth staff continues the melody. The fourteenth staff continues the melody. The piece ends with a double bar line.

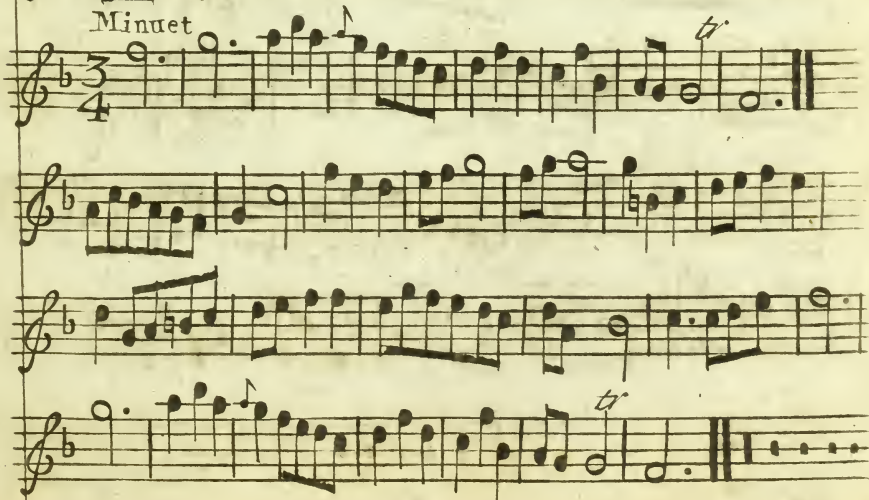
Pia For



## Air by Comte St Germain

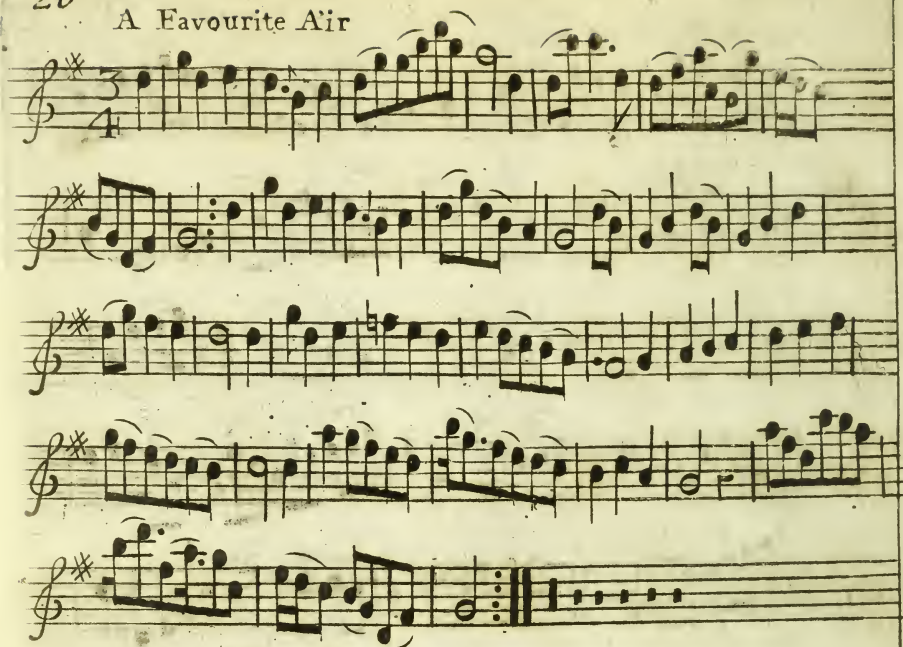


## Minuet

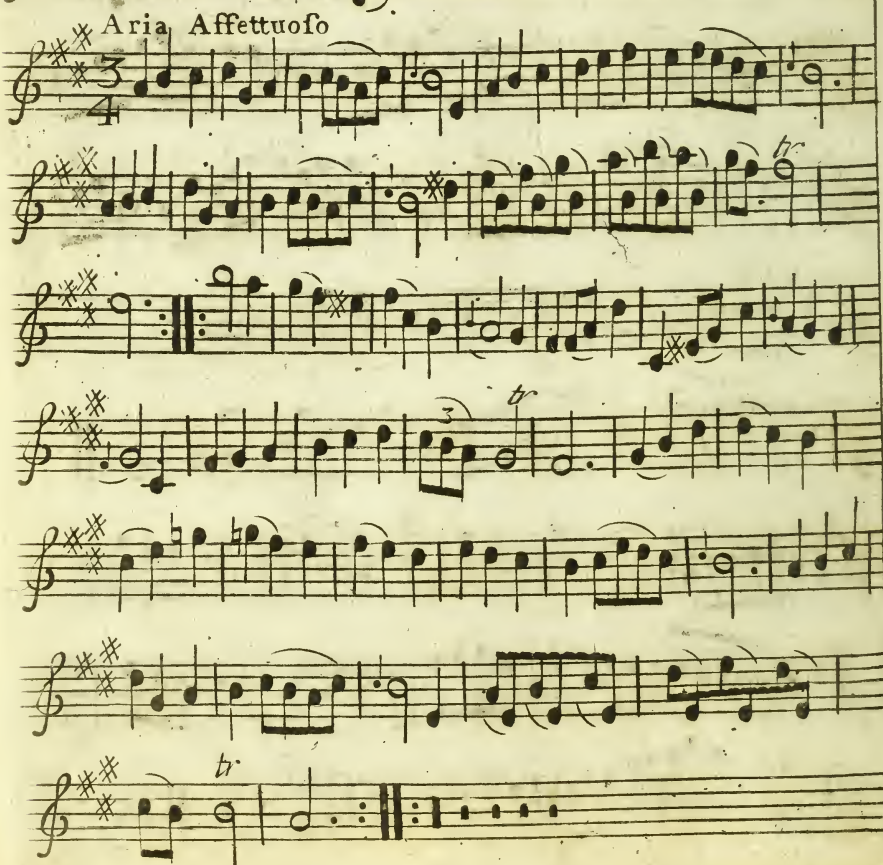




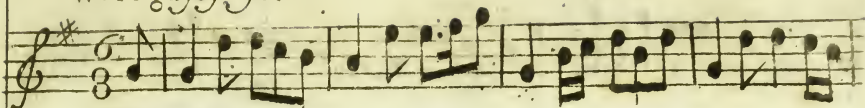
## A Favourite Air



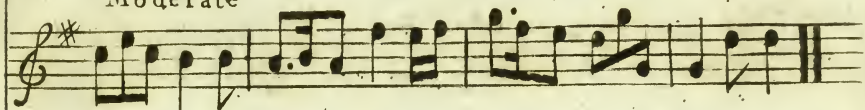
## Aria Affettuoso



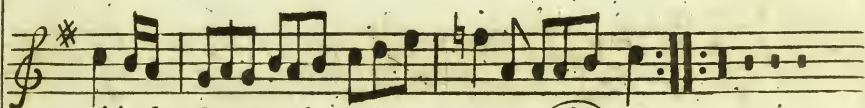
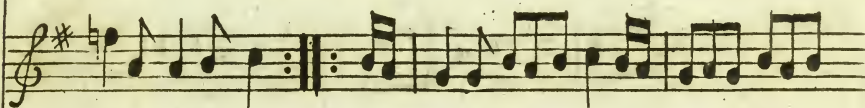
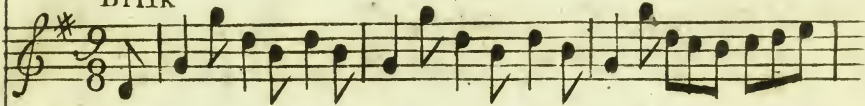
We're gayly yet



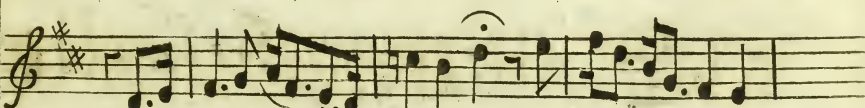
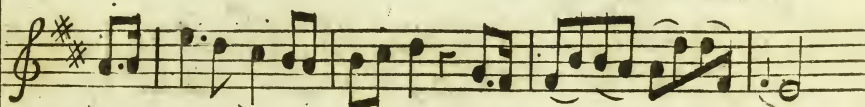
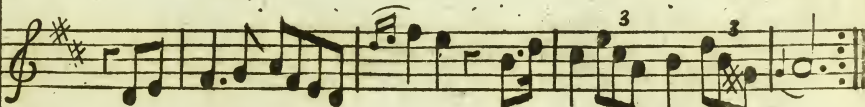
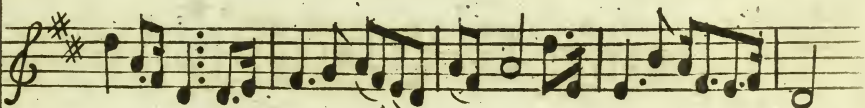
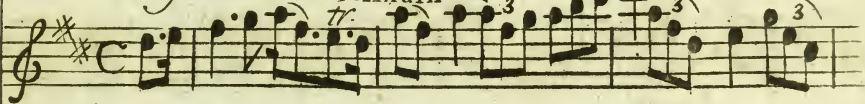
Moderate



Brisk

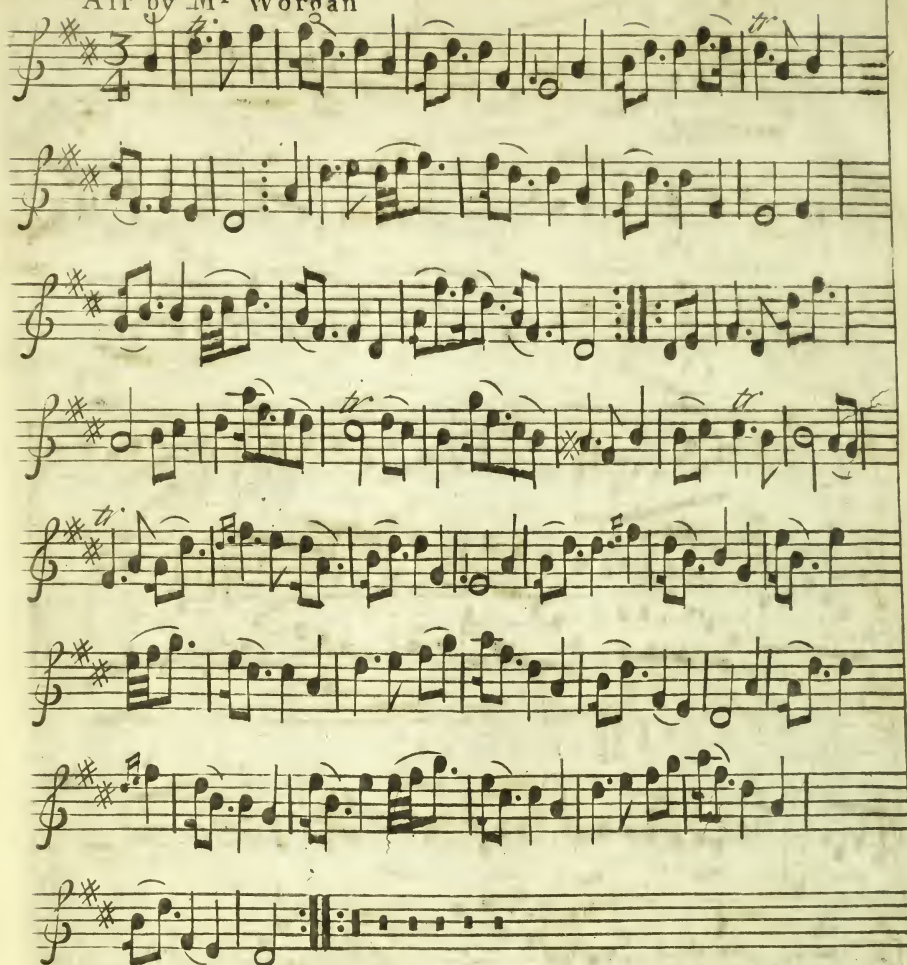


Air by Comte St Germain

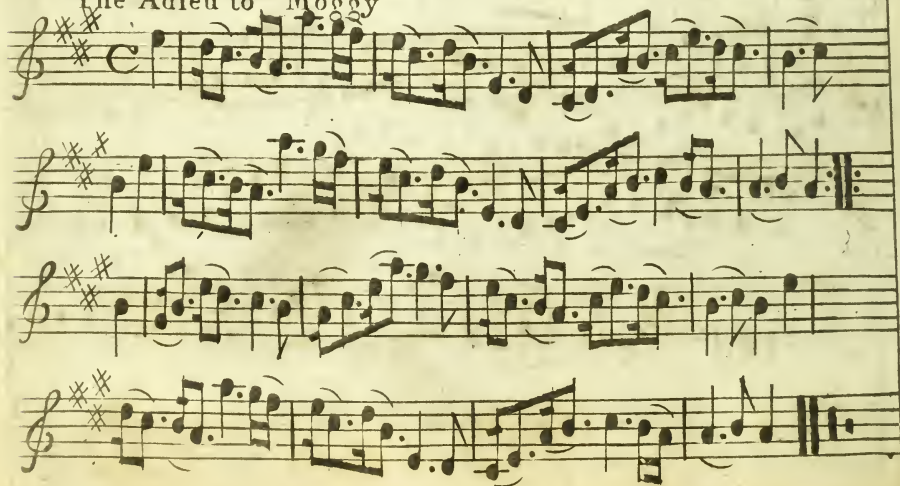




## Air by Mr Worgan



## The Adieu to Moggy





Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forward or backward, as occasion requires, then with a pair of Compasses mark out these Lines, either with Ink, or bits of Paper pasted on the Neck of your Violin at the same distance as they are in this Example, thus you will easily discern every Note, and with a little Practice learn how to stop in Tune to a very great Nicety.

The fourth or biggest String

The Bridge

The Third String

The Second String

The first or Treble String

The Nut

G D A E

ab eb bb F

A E B f

bb F C G

B f c g

C G D A

g ab bb

fourth finger

third finger

second finger

first finger

When you are pretty well acquainted with the manner of stopping according to the former Scheme, you may proceed to this, which directs you to stop in all the Shifts, for Example the first Shift which is call'd the half Shift is on the fifth line, the whole Shift is upon the eighth line, the double Shift is upon the seventeenth line, the last Shift is on the twentieth line. Note that in shifting you must put your first finger on that line or Note where the Shift is to be done, and then move the whole hand higher accordingly. Note also that as G\* and A b, or A\* and B b, or also B\* or E b, &c. are not the same Notes, you must not stop them with the same finger.

The fourth or biggest String

The Bridge

The third String

The Second String

The first or Treble String

The Nut

G D A E

g\* d\* a\* e\*

ab eb bb F

A E B f

a\* e\* b\* f\*

bb F C G

B f c g

cl gb dl ab

C G D A

c\* g\* d\* a\*

dl ab eb bb

fourth finger

third finger or whole Shift

second finger or half Shift

first finger

double Shift

last Shift









# A

## DICTIONARY

### EXPLAINING

*Such GREEK, LATIN, ITALIAN, and*

*FRENCH Words as generally occur in*

### MUSICK:

#### A

Adagio, or Adag<sup>o</sup>. or Ad<sup>o</sup>. a slow movement especially if the Word be repeated twice o-

ver as Adagio, Adagio,

Affettuoso, very tenderly.

Allegro or All<sup>o</sup> brisk or quick especially if the Word be repeated twice over.

Allemanda is the Name of a Tune always in Common Time.

Alto, or Alto Viola, or Alto Concertante, signifies Counter Tenor.

Andante, from the Verb Andare, to go signifies especially in Thorough Basses that all the Notes must be plaid equally and distinctly.

Afsai, Enough, this Word is often joyned with Allegro, Adagio, Presto.

#### B

B.C. or Basso Continuo, the Thorough Bass for the Organ, Harpsicord, or Spinnet &c.

Basso Ripieno, Bass of the great Chorus.

#### C

Cantata a Song in an Opera Style,

Con, with as Con e senza Violini with or without Violins,

Concerto signifies properly a Concerto.

#### D

D. C. or Da Capo begin again and end with the first strain.

#### E

Ecco or Echus, in Imitation of a natural Eccho, this word is sometimes used instead of Piano.

#### F

F. or Forte, signifies loud or strong.

F. F. or Piu Forte, louder than Forte.

F. F. F. or Fortissimo very loud.

Fugha or Fuge is when some of the Parts begin a certain Air, and the other parts be

-gin some time after that im-  
-itating the first and repeat-  
-ing the same Air through-  
out all the Parts.

G

Gavotta a Gavott Name of a Tune.  
Gigha, Giga, or Gigue, a Jigg.  
Grave, a slow movement.

L

Largo, very Slow.  
Larghetto, not so slow as Largo.  
Lent, Lento, or Lentement, Slow.

M

Men, signifies less, as Men  
Allegro, not so quick as  
Allegro.

N

Non, not; as  
Nontropo, Presto, not too quick

O

Octava, or Ottava an Octave or  
an Interval of Eight Notes.  
Organo signifies properly an  
Organ, but when it is written  
over any Piece of Musick, then  
it signifies the Thorough Bass.

P

P. Pia. or Piano, soft.  
Piu Piano, or P.P. softer.  
Pianissimo, or P.P. P. very soft.  
Piu Allegro, more brisk than  
Allegro.

Poco Allegro, not so brisk  
as Allegro.

Presto, Fast, or Quick.

Prestissimo, very Quick.

R

Recitativo, or Rec.<sup>o</sup>. to express a  
sort of speaking in singing this  
Word is very common in Cantatas

Ritornello, a short Symphony  
so call'd which either begins be-  
fore the Song, or sometimes in  
the Middle, or also after the  
Song is ended.

S

Senza, without, as Senza Vio-  
lini, without Violins. &c.  
Solo, alone, as Violini Solo,  
Violina alone. Flauto Solo,  
Flute alone. Organo Solo,  
the Organ alone. &c.

Staccato, or Stoccatto, in a  
plain distinct manner.

Subito, quickly, v. Volti.

T

Tutti, all, or all together.

V

Vivace, with Life and Spirit.

Unisoni, is set over a Piece  
of Musick, when all the Parts  
play in the Unison or Octave.  
Volti Subito, turnover quickly  
or without loss of Time.

*Finis*

Where this is Sold may be had all Sorts of Musickall Instru-  
-ments, Musick Books, Best Roman Strings, Rul'd Paper,  
Songs, Wire for Harpsicords, Reeds, Rul'd Books &c.

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B. F. L. Sundry.

JUN 11 1908

